



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.
Sixteenth annual exhibition.

Press View Apr. 24
Exhibition opens Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.
Exhibition opens April 8
Exhibition closes April 20

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Forty-fifth annual exhibition.
Exhibits received Apr. 12-13
Private view and reception Apr. 24

IN AND OUT THE STUDIOS

Mrs. Frederick S. Lamb, assisted by Mrs. Charles Lamb, Mrs. Frederick Nye and Mrs. Charles Backus, gave a tea last week in Louis Mark's studio, where Mr. Mark's recently completed portrait of Mrs. Fred. Lamb was shown.

Henri Le Sidaner arrived on *La Savoie* last Saturday, to act as one of the jurors on the coming Carnegie Exhibition in Pittsburgh.

One hundred members of the Pen and Brush Club gave their annual vaudeville dinner at the Café Boulevard last week. Mrs. Ernest Thompson Seton, the president, who is abroad, was represented by Mrs. Ida W. MacLean.

The annual frolic of the Art Students' League of New York will begin on Monday, with a series of attractions which are expected to produce enough in admission fees to provide scholarships for the needy among the student force.

Sir Alfred East, who is now in Pittsburgh, has been chosen to deliver the anniversary address of the Yale Art School, on June 1.

Roswell M. Shurtleff has removed from his studio, 44 West 22 St., where he has lived for more than twenty years, to 350 West 55 St.

Mr. and Mrs. Colin Campbell Cooper will sail for Italy, April 11, to remain abroad until autumn. Their plan is to remain for some time in Florence and then go to Germany for the remainder of the summer. They expect to do considerable work during their trip.

Mr. and Mrs. John Fry have taken a house in London, where they now are, and where they expect to remain during the next two months. Mr. Fry will hold an exhibition in London during May.

The Boston Art Club has purchased two of Jules Turcas' important figure subjects. Several other purchases have been made by private collectors. At his 67 St. Studio, there is an interesting group of landscapes and figure compositions, of which "Marking Sheep at Lyme," is an exceptionally good example, rich in color and with rare tonal quality. Other sheep pictures are equally interesting.

Lewis Cohen expects to sail for France in early April. He will remain until the late summer, when he will return to Lyme, to stay until autumn. At his 67 St. Studio he has painted some Spanish subjects of unusual interest.

William E. Norton has, recently, painted one of his fine marines. It depicts a vessel in full sail, "Between Fog and Ice." The water is painted with rare sympathy and knowledge, and the composition is interesting and lovely in color.

Francis and Bolton Jones have had, as usual, a busy winter in their studio in the Atelier Building. Francis has painted several nudes and a large decoration, and Bolton, a number of typical landscapes.

At his studio, 7 West 42 St., Warren B. Davis is painting a large marine which he calls "The Phosphorescent Sea." This is a departure for the artist from his charming nudes which have become so familiar to art lovers, but it is none the less interesting. It is a dramatic and forceful canvas, fine in color and personal in presentment.

An interesting and colorful landscape by Will J. Quinlan, "A Clearing in the Woods," is now at his Tenth St. studio, where are also some attractive marines painted at Mystic, Conn., and a charming group of small pictures, characteristic and good in color. His etchings have long been known and need no description. At his studio there are a number of exceptionally fine examples.

Charles Warren Eaton showed an interesting collection of his monotypes at the Katz Galleries, 103 West 74 St., the past two weeks. The subjects were familiar replicas of his oil works, and included moonlight, tender in feeling, sunsets, pine tree subjects, and several charming landscapes. They emphasized the artist's able handling and sympathy with nature.

J. H. Sharp is at his summer studio at Taos, New Mexico, where he will remain until autumn. His studio adjoins that of Irving Couse, and it is expected that Taos will house an important art colony this season.

At her studio, 27 West 33 St., Clara MacChesney is painting a portrait of B. J. Blommers, the eminent Dutch artist who is visiting this country for the purpose of painting the portrait of Mr. Andrew Carnegie. As soon as it is completed he will return to Holland. Miss MacChesney, who knew the artist very well during her stay in Holland several years ago, has caught a remarkable likeness, and has ably portrayed her sitter's notable characteristics. The portrait is simply and directly painted, and is an interesting work of art as well. Her portrait of ex-Governor Dr. George C. Pardee, of California, which was purchased by the State and hung in the Gubernatorial Gallery, has won her much praise.

Augustus Vincent Tack has had a busy winter, with his work in portraiture. At his studio, 7 West 42 St., he has painted the portraits of Miss Constance Woodward as *Juliet*, a graceful charming presentment, attractive in color, also portraits of Mrs. Albert Rosengarten of Phila. and Mr. James Higginson. His dignified and ably-painted portrait of Dr. E. L. Trudeau with its faithful and truthful rendition of character, is also at his studio. His composition subjects are fully as interesting. "Prelude to A Lost Tragedy," with color scheme of blue greens and violet reds, shows a gracefully-placed figure and poetical landscape. He held an exhibition at the Paint and Clay Club at New Haven, April 1-3.

SALMAGUNDI APRIL FOOL.

It was a night of triumph at the Salmagundi on Monday. John W. Alexander returning with victorious eagles from his 'steenth visit to Pittsburgh as a juror on the annual Carnegie Exhibition, told again the old old tale of why the French pictures of the Société Nouvelle, now in Boston, and of which society he is a member, could not be shown in New York (the Metropolitan Museum exhibition galleries are still empty) and then discoursed on the aims of the recently incorporated National Academy Association. Brief remarks were made by the other guests of the "April Fool" dinner given by the club, on various topics. These guests were, with Mr. Alexander, the presidents of the local art organizations, including Herman MacNiel, W. A. Borring, A. T. Van Laer (who acted as toastmaster), C. C. Curran, C. D. Gibson, E. H. Blashfield, Bert Hansen, Grant La Farge, Ernest Flagg and Howard R. Butler. The merry Salmagundi press agent had sent advance notices to the press that possibly announcement would be made at the dinner of the chosen site for the new and adequate Salon building. The "April Fool" of the dinner was that no such announcement was made. Mr. Butler wisely said that "when the site was chosen it would probably be on the west or east side of the city."

The dinner was good and both hosts and guests enjoyed themselves and all enjoyed the "April Fool."

Query—When will that Academy site be selected? Is it all a joke?

FRENCH MUSEUM FOUNDED.

By an arrangement just concluded between the French Government and the officers of a new association just created and to be known as the French Institute and Museum of New York, selected exhibits forming part of the Louvre, Gobelins, Sèvres, Cluny, Carnavalet, Luxembourg and the leading Museums of the Provinces, articles from their collections are to be temporarily withdrawn from public display in France and shown here.

The new association has the patronage of Secretary of State Knox, Ambassador to France Herrick and French Ambassador Jusserand, and numbers among its French sponsors the Ministers of Foreign Affairs, Fine Arts and Public Instruction, the Under-Secretary of State; the directors of the Louvre, Luxembourg, Beaux-Arts, Arts-Décoratifs, Versailles and all the National museums; four "Immortals," Paul Deschanel, Gabriel Hanotaux, Ernest Lavisse, and Raymond Poincaré; and a score of other eminent men, among them Rodin, Leon Bourgeois, Couyba, de Selves, etc.

The Founders' Plans.

While these French representatives of art and letters concern themselves with the assembling of exhibition pieces, casts, photographs, mouldings, lantern-slides, books, etc., for display in the New York Museum, the American members of the association will assume the responsibility of installing and properly and advantageously showing the loaned objects, the purpose of the association being to spread the knowledge of French art throughout the United States, and to familiarize Americans with its application to every-day uses, as in woodwork, bronzes, statuary, furniture, tapestries, porcelains, paintings, etc. It is purely altruistic and educational, and not commercial in any sense or particular.

In compliance with this program, the association proposes, not only to hold loan exhibits, but to import lecturers from France who will describe the exhibits. Co-operation by wealthy American collectors will be invited so that when for instance the Carnavalet's collection of Napoleonic relics is put on exhibition in the association's museum in New York, curios forming part of American collections will be shown in connection with them.

The aim of the association is not only to erect and maintain a permanent museum and reference library in New York, but to establish branches in Boston, Pittsburgh, Chicago, San Francisco, Baltimore, Washington, and other cities, where the objects loaned by the French Government together with other objects of similar character, locally owned, would be shown in turn.

Members and Dues.

The membership of the association will be recruited from among American artists and architects, having had their schooling in France, from among artisans and craftsmen anxious to absorb and apply the French tradition in art, and from among amateurs and collectors inclining towards French art in their liking.

The Museum will derive no income from admission fees, as its exhibitions are to be free to the general public. It will defray its expenses from a fund created by donations and membership dues. Endowing members contributing \$5,000 are to be given the title of Benefactors. Those contributing \$1,000 will be known as Founders, while the life members will be expected to donate \$100.

The First Exhibition.

The association has already planned to hold an exhibition of 17th, 18th and 19th century prints, showing various aspects of Paris from the time of Francois I to the days of the third Napoleon. This exhibit, which comprises some 500 prints, etchings, and engravings, is from the Louvre, Musée Carnavalet and the private collection of Mons. Hartmann and will be shown in the rooms of the Sculpture Society in the Fine Arts Building about the end of April. At a later period it is planned to hold an exhibition of Napoleonic relics and another of Gobelins tapestries.

Americans Interested.

Among the supporters of the movement to make the museum here a success are Messrs. Otto Kahn, J. Freedlander, James Stillman, Thomas Hastings, S. B. Trowbridge, W. Franklyn Paris, Whitney Warren, Lloyd Warren, Edward Tuck, J. W. Alexander, Leroy White, Wm. B. Osgood Field, President Finley of the City College, Chancellor McCracken of New York University and Thomas Hughes Kelly.

OBITUARY.

Robert Loftin Newman.

Robert Loftin Newman, the well-known artist, was found dead in his room in a lodging house in New York, March 31, with the gas of his heating stove turned on.

Mr. Newman was born in Richmond, Va., in 1827, and served through the Civil war in the Confederate army. After the war, he went to Paris, and studied with Millet. He was what is best known as "a Painter's Painter," and was never financially successful as an artist, although his works were greatly admired by artists and some collectors. A number were disposed of for pitiful sums at the recent sale of the effects of the late Francis Lathrop. He was essentially a "colorist."

H. Daniel Webster.

H. Daniel Webster, the sculptor, whose home was in Westport, Conn., killed himself, in Texas, last week. Mr. Webster was born in 1881.

National Academy of Design

215 WEST FIFTY-SEVENTH STREET

Eighty-Seventh Annual Exhibition

OPEN DAY AND EVENING
OPEN SUNDAY AFTERNOON

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
25% discount succeeding issues.

JOHN F. KAUFMAN
Expert, Restorer of Paintings by
Modern Scientific Process
Pupil of J. G. Vibert and Gerome
Carnegie Hall Studios, New York.

MR. ROBERT REID
announces a Summer Class
of a limited number of Advanced Pupils in
OUT-OF-DOOR FIGURE PAINTING
During June, July, and August, 1912
Full particulars may be obtained from
Miss Marian Margaret Kerr at the Art Students' League, 215 W. 57th Street, or 40 W. 11th Street, New York.